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## HOME ARTS AND INDUSTRIES

withstanding despair; he was one of those spendthrifts who throw the treasure of their souls to the millions; and, before all, he was one of those who resuscitated the traditions of the great art, and are the silent, contemptuous protest against all complaints and whimperings over its downfall.

Glory to him for this!

He died as he had lived. A few days before his death he dreamed that he was one of Homer's heroes; he rushed from his bed and recited some verses from the Iliad. He foresaw his death, and spoke of it with resignation.

The coffin was brought to the cemetery about five o'clock. The sun hid behind the cypress-trees; a soft dusk

enveloped nature. The remains of the great man were placed in an ordinary grave, like that of a simple soldier killed on the battle-field. The sky in the west was a glory of pale gold; and a soft wind stirred the trees.

Who knows? perhaps in that moment all the charming nymphs and naiads, shaggy Centaurs and Pans had come to the cemetery in order to brighten with their spring-like laughter the last earthly moments of the man who had depicted them in such masterly manner, and whose great and good soul was passing through the mysterious sea, to the rest and eternal happiness in the 'Isle of Death,' amid the great, smooth waves of the far-off ocean, over whose surface the rising sun threw the dawn of a brighter day.



THE 'WASSAILERS'  
'DELLA ROBBI' WARE

## H

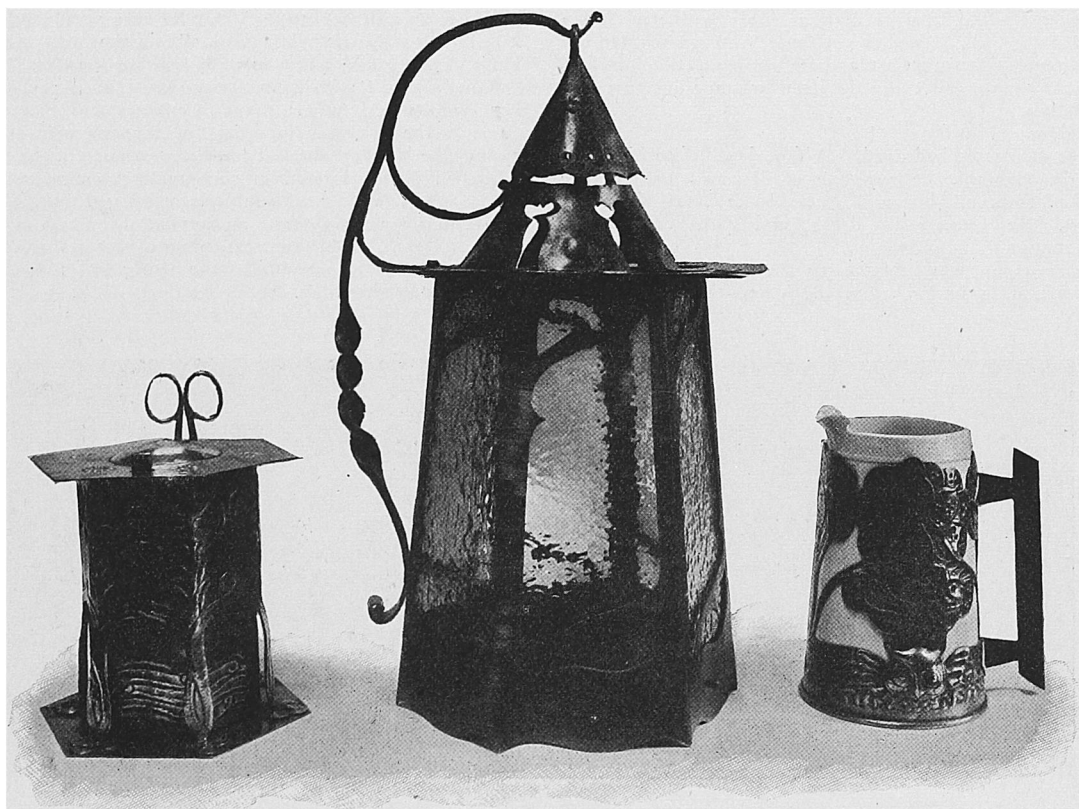
OME ARTS AND  
INDUSTRIES BY  
EDWARD W. GREGORY

IN reviewing the exhibition of the Home Arts and Industries' Association, it is unjust to approach the work from the same standpoint as that taken with regard to other art shows. The Royal Academy, the New Gallery, the Institute and, to come nearer to my subject, the exhibition of the Arts and Crafts, are all, presumably, collections of works by professional artists whose best efforts have been put forth in the preparation of exhibition pieces. To understand and appreciate at its true value the Home Arts Exhibition, one must be acquainted in some slight way, at least, with the conditions under which the work is done, and the motives and aims of the society by whose support this annual assemblage of works becomes possible. Fundamentally, then, the Association is on charitable lines. It seeks to instruct, elevate, and provide with interesting occupation, the thousands of boys and girls in our remoter

villages and in the slums of our large towns, to whom any other possibility of fully utilising and developing their intelligence is, owing to the circumstances of their life, often exceedingly small. It follows, therefore, that as each individual class has the right of exhibiting annually at the Royal Albert Hall, the work sent up is in some cases the results of the first stumbling steps made by a rough boy or girl handling strange tools in a new occupation. That this annual function has risen to such importance artistically is evidence of the patient perseverance of the classholders in sustaining the interest of their pupils until they are able to produce work worthy of serious criticism. Also is it proof that the encouragement consistently held out by the design committee and judges to originality has not been without its good results.

For some years past the terra cotta exhibited by Mrs. G. F. Watts's class at Compton has

## RELIEF WORK



EXAMPLES OF BEATEN METAL  
FROM NEWTON, CAMBRIDGESHIRE

been of exceptional interest. This year the sun-dial, executed in memory of our late Queen, although no better, perhaps, than other pieces from the same source, is at the same time a notable feature of the exhibition. Mrs. Watts's design I always look upon as a wholesome reproof to a certain school of modern decorative artists who would appear to have little new to show us without resorting to the unhealthy and sensual ideas inspired in the main by Aubrey Beardsley. In taking up the 'Celtic tradition' in her terra-cottas Mrs. Watts has assured herself of the suitability of design to material, and has also explored a field which, while it is full of strange symbolism, is yet of our own blood, and is quite as much a part of ourselves as the styles exemplified in Gothic cathedrals.

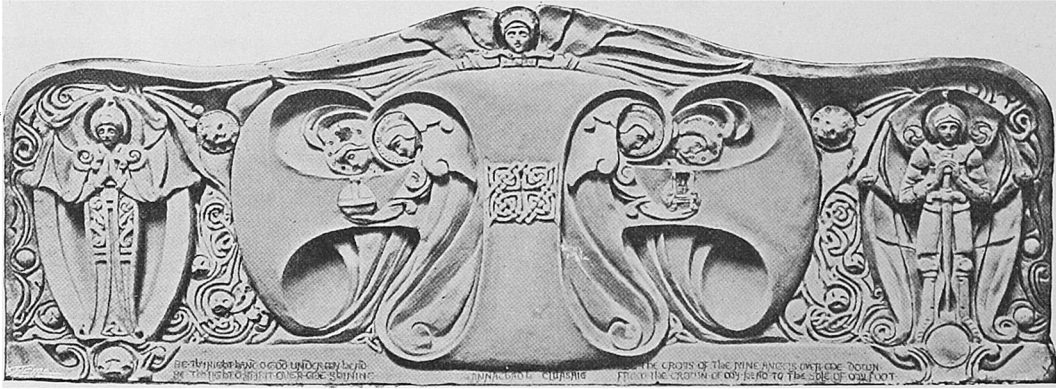
Fine modelling is not necessary in Celtic work. In fact, it is out of the question, for it is that rude vigour in handling which produces much of its charm. The panel, however, illustrating a blessing still used by the fishermen of the west coast of Scotland, has more delicacy

and refinement in the management of planes and surfaces than the sun-dial, and indeed, goes about as far in this direction as Celtic work should. In design, this panel is more satisfactory in the centre than at the ends, which seem to want the relief of the broad flat spaces occurring in the middle.

From Ascott comes again some excellent cabinet work, which would be improved by the adoption of stouter cornice mouldings than those used on most of the cupboards exhibited. A very thin moulding is not everywhere suitable, any more than the Greek 'egg and tongue' is, if applied indiscriminately.

In carving pure and simple, the most vigorous and living work comes from Welbeck and Altrincham, though cutting of great technical excellence is sent to the Exhibition by the Kent County Council. In the two first-named classes, the designs are inspired, if not in all cases actually made, by Mr. Joseph Phillips, whose joyful dexterity in the use of carving tools and knowledge of the utmost effect it is possible to

## INLAY WORK



TERRA-COTTA PANEL FROM COMPTON  
DESIGNED BY MRS. G. F. WATTS

get from his craft, seems to have sometimes overridden his sense of reticence in design. Those panels which have a symmetrical foundation to their ornament, are far more satisfactory and reposeful than others which can best be described as *tours-de-force*. An exception should be made in the case of a very interesting bench with skilfully carved back, one of the few complete objects shown.

The Hon. Mabel de Grey, who has made inlay her special study, exhibited some very novel effects in coloured woods. A panel of mushrooms, in particular, was an excellent piece of decoration, in which the different details had sufficient variety, without destroying the general

plan and sequence of the design. In this art, the temptation to become too pictorial must be very strong, and the wonderful variety in colour it is possible to get by the use of many different kinds of wood is another inducement to allow good spacing, order, balance, drawing, and invention, which all go to the making of a fine design, to occupy a secondary position in the mind of the worker. The tendency to humour displayed in several inlay exhibits from Stepney, Bolton-on-Swale, Ashridge and Pimlico, is to be welcomed, for there are very few decorative arts where this quality can be successfully used without becoming grotesque.

Mr. Godfrey Blount's name has long been



METAL WORK  
KESWICK SCHOOL OF INDUSTRIAL ARTS

## POTTERY



PEASANT TAPESTRY FROM HASLEMERE

associated with the peasant tapestry made down at Haslemere, and a characteristic exhibit has been sent by him this year. The decorative value of these friezes, panels, curtains, etc., in appliqué, consists in the largeness of treatment of the ornamental forms, the harmony of flat

masses of colour placed in juxtaposition, and in the consistently strong outline. The vine frieze, reproduced here, appealed to me as Mr. Blount's best design. It was not quite so bald-looking as some of the simpler effects, and its elaboration gave an opportunity for the employment of more tones of colour, thus producing a corresponding richness of effect. In this work it is impossible to be niggling—an unmixed blessing where decoration is concerned. In pottery, the Home Arts are always able to show interesting pieces from Birkenhead, where are Mr. Harold Rathbone's 'Della Robbia' works. I missed indeed, the quaint vases and jugs from 'Allar Vale,' which in former years have been so full of spontaneous vivacity and quiet refined colouring.

'Della Robbia' ware, as its name implies, owes much of its inspiration to Italian art, and Mr. Rathbone has certainly succeeded in producing pottery having much of the repose and gentleness of the old work, thus removing it far from the appearance of shoppiness and commercialism. I noticed some nicely-modelled figures of monks and saints evidently owing their existence to early examples, which struck me as working out very well in 'Della Robbia.' The panel of 'wassailers' making merry is good decoration for the entrance to an inn, and has none of that gaudiness of colour often found in this position. Strong colour, however, is in much of the Birkenhead ware,



SUN-DIAL FROM COMPTON  
DESIGNED BY MRS. G. F. WATTS

## METAL WORK

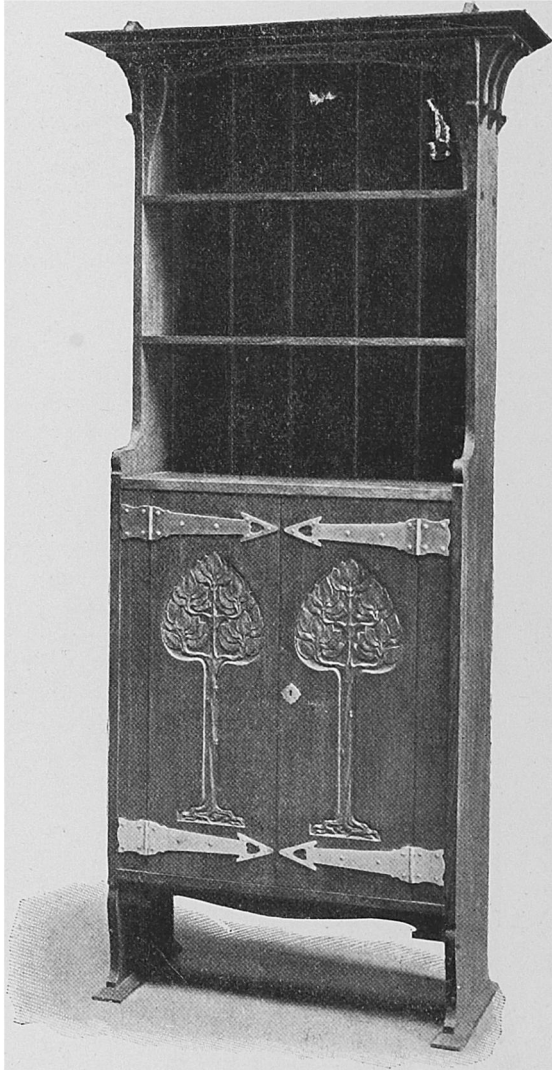
and, with no doubt the occasional help of happy accident, often results in pleasing, harmonious combinations.

There is, as usual, a good deal of metal, mostly in the form of brass and copper repoussé. On the whole still less tendency to the making of small, insignificant articles is to be observed. Indeed, the hammered work from Newton, Holyhead, Ickleford, and Keswick is of a distinctly important character. The lantern, milk jug, and string box from the first-named are all original shapes, and show a commendable striving after good form, which is of such vital importance to any craft in which the resulting object is a thing by itself, independent of any surroundings. A good form in metal may still remain nice, even if it be indifferently decorated; but to spend time on ornamenting an ugly shape is sheer waste of effort.

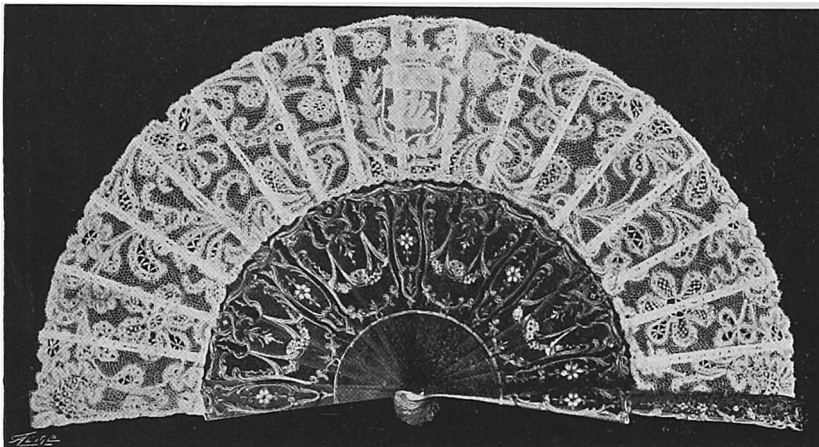
Although a bold idea, the copper fender from Ickleford was hardly satisfactory, being heavy and cumbersome in effect. Three pretty forms are the loving cup, designed by Herbert J. Maryon; the milk jug, by Thomas Spark; and the silver cup, by W. K. Tethaby, all from the Keswick School of Industrial Arts.

The Exhibition is always rich in needlework of all kinds, the embroidery from Langdale being amongst the best. The fan reproduced here is from Beer in Devonshire, which always turns out fine specimens of pillow lace.

Taking a general view of the art of the whole exhibition, there are distinct signs of life in design and expression, and the widely different interpretations of natural forms shown by classes



CARVED CABINET  
FROM ASCOTT

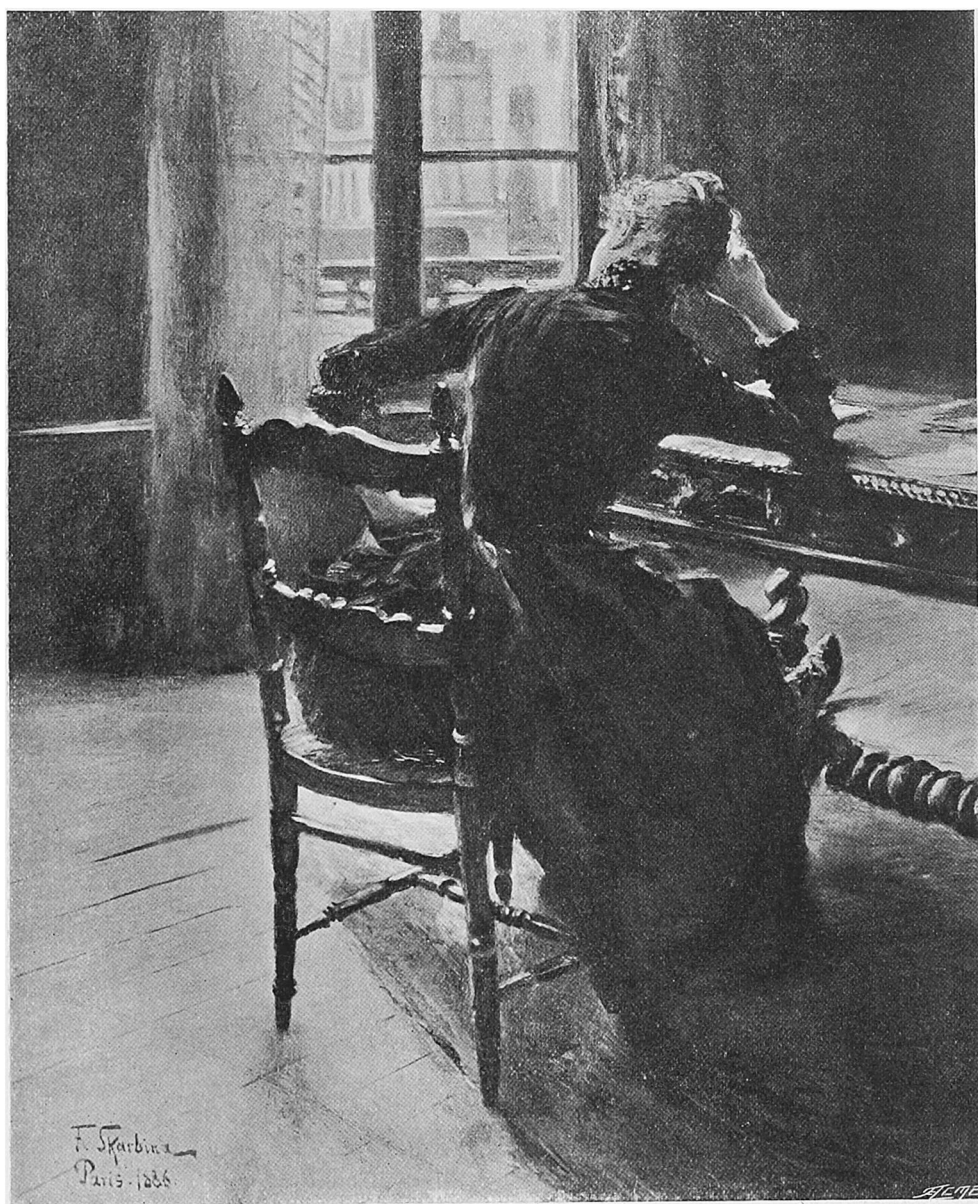


LACE FAN  
FROM BEER, DEVONSHIRE

## HOME ARTS AND INDUSTRIES

working at great distances from one another and under various local conditions are more than interesting. They are instructive, particularly to the classes themselves. This variety is one of the most vital points about the exhibition, and it rests with the Association to appoint as judges people who have not only great knowledge, but who are sufficiently broad-minded to appreciate the many different phases of art which find expression in the work sent up for judgment.

Any attempt to bind design down to rules and regulations, from whatever clique they may emanate, always results in dreary respectability, a quality in art the most hateful. As far as the Association is concerned, judges who possess a sympathetic desire to see good wherever they can, are of far more value than those who look for only one form of goodness, and who pass by or condemn anything which does not in some way or other conform to their own personal prejudices.



*'LOST IN THOUGHT'*  
BY F. SKARBINA, BERLIN